



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

such a work become when limited to one hundred and fifty-seven pages. Hence much interesting material has been omitted by Dr. Richter on the ground that only characteristics common to all the Romance Languages may here be considered. I allude to the investigation of such constructions as the relative position of adjective and substantive. Again, the psychological nature of such a work offers additional difficulties. But taking into account the general and psychological nature of the subject, I think that the work could have been much improved by a more conscious effort for clearness. However, a special consideration of the form is useless when the entire theory seems at fault. Dr. Richter informs us that neither subject nor verb is the most important member of the sentence, it is the Remainder that is important inasmuch as it contains the Dominating Idea. Hence, the shift of the verb from last to second place is because of a desire to prepare the way for this important Remainder. The position of the verb in the second place, after the subject and before the limiting Remainder is in accordance with the laws of logic ; why then is it necessary to go so far afield? Does not Dr. Richter occupy a rôle similar to that of the Classical Philologist who collected so many examples and wrote so learnedly to show why *refert* should always be used instead of *interest* in the Dactylic Hexameter?

The work, however, is very suggestive, especially in the fourth and fifth chapters, and will doubtless be followed by more detailed discussion.

DOUGLAS L. BUFFUM.

Johns Hopkins University.

PROVENÇAL LANGUAGE AND LITERATURE. III.

3. *Über die provenzalischen Feliber und ihre Vorgänger.* Rede bei der Übernahme des Rektorats gehalten in der Aula der Universität Greifswald am 11. Mai 1894 von EDUARD KOSCHWITZ. Berlin, Gronau, 1894. 8vo., pp. 38.
4. *Frederi Mistral, der Dichter der Provence.*

Von NICOLAUS WELTER. Mit Mistral's Bildnis. Marburg, Elwert, 1899. 8vo., pp. 356. Price : 4 marks (bound, 5 marks).

5. *Theodor Aubanel, ein provenzalischer Sänger der Schönheit.* Von NIKOLAUS WELTER. Mit Aubanel's Bildnis. Marburg, Elwert, 1902. 8vo., pp. 223. Price : 3 marks (bound, 4 marks).
6. *Chrestomathie Provençale (x^e-xv^e siècles) par KARL BARTSCH.* Sixième édition entièrement refondue par EDUARD KOSCHWITZ. I. Textes. Marburg, Elwert, 1903. 8vo., pp. 224 = col. 448. [Le glossaire paraîtra dans le courant de cette année et sera fourni sans frais comme supplément.]

3. The address which Professor Koschwitz delivered in the "Aula" before members and friends of the University of Greifswald, when he had been duly elected "rector magnificus" or president of this university for the year 1894, contains a very good *résumé* of the history of the *Félibres* and their precursors. It has been published in the shape of a pamphlet with numerous notes, giving us those valuable *Quellenangaben*, or indications of sources, which the student is pleased to find in every book or paper written by a German scholar.

The pamphlet has about the same contents as Koschwitz's introduction to his edition of *Mirèio*. But I like it much better, and I think it deserves being brought up to date in a second edition. The writer, using his native language and his customary style, freely expresses his own personal opinions and naturally follows his French authorities with perfect freedom and independence.

Prof. Koschwitz examines at some length, in his pamphlet, also the social and political aspect of the *Félibrige* movement, which is so closely connected with the general tendency towards decentralization in France. An ardent local patriotism, fostered and kept awake by the *Félibres*, in the South, causes learned and literary societies to be founded for the study of the native dialects and of the Provençal literature, magnificent university buildings to be erected, faculties to be endowed with rich means, and new chairs to be created, in old provincial towns which, in former times, used to look sleepy and appeared entirely unprogressive

in regard to science and letters. The revival of a provincial literature, worthy of its name, different from, and opposed to, the centralized literature of the capital, has proved, no doubt, to be a real blessing in the South of France. It has renovated and invigorated its social and intellectual life. It has influenced also its political life to a certain extent. The future will show if this influence is strong enough to bring about any change in administration and government.

Prof. Koschwitz compares in a striking manner the decentralization tendencies of the present time in France with the powerful spirit of centralization which has seized the young generations of modern Germany :

“Die von den Felibern so geförderte Decentralisationsbewegung macht denn auch in Frankreich fortwährend langsame aber stetige Fortschritte ; sie hat durch den für das Land unglücklichen Krieg gegen Deutschland neue Kräfte gewonnen, und man glaubt dort in weiten Kreisen auf diesem Wege das Vaterland am besten zu stärken, während man bei uns oft gleichzeitig auf umgekehrtem Wege, durch eine straffe Centralisation, dasselbe Ziel zu erreichen sucht. . . . Sicher ist, dass die überspannte Centralisation Frankreich oft schon unheilvoll gewesen ist, und sicher ist auch, dass die französischen Feliber und sonstigen Decentralisierungsfreunde mindestens von ebenso glühendem Patriotismus beseelt sind wie die eifrigsten deutschen Anhänger eines fest geschlossenen Einheitsstaates.”

4 and 5. The three works, mentioned under Nos. 1–3, are apt to give to the foreign student a very satisfactory knowledge of the language and literature of the *Félibres*. If he wishes to push his studies further on in the same direction, he will find some more information, with more numerous details, in Jourdanne's *Histoire du Félibrige*, Avignon, 1897, and in Mariéton's *Précis de l'histoire des félibres*, from which Prof. Koschwitz has borrowed almost literally part of the Introduction to his edition of *Mirèio* (see above, No. 1). Moreover, his knowledge will be supplemented in a suitable manner, and considerably increased, in quality and quantity, by a careful and pleasant perusal of Nicolaus Welter's two books, which contain the biographies of the poets, Mistral and Aubanel.

Frédéric Mistral (born in 1830), Théodore Aubanel (1829–1886) and Joseph Roumanille

(1818–1891) are generally admitted to be the principal founders or inaugurators of the *Félibrige*, and were doubtless, at first, and for a long time, the recognized leaders of the movement. Roumanille, the oldest of the three poets, has evidently prompted and influenced Mistral as well as Aubanel at the beginning of their careers. He is often called the father of the *causo*, of the “national” cause of Provence. However, he is inferior to his younger friends in originality and poetic genius.

Mistral is more celebrated and more widely known, outside of Provence, than Roumanille or Aubanel. He surpasses the latter as a leader, instigator, initiator. But as a poet, Aubanel is his equal, although very different from him in many respects.

Mistral represents, in his poetry, more largely and more persistently, all that is characteristic and peculiar to his native country : he is, as Mr. Welter expresses it very well, *der Dichter der Provence*, the poet of Provence. This very important trait of his poetic genius certainly makes up a great part of his talent, but also limits or narrows its power to some extent, by shutting it up, so to say, in a provincial *milieu*. It appears and makes itself felt in all his poems : not only in *Mirèio*, *pouèmo prouvençau* (1858, 1859), but also in *Calendari*, *pouèmo prouvençau* (1867), *Lis Isclo d'or* or *Les Iles d'or* (1874, 1889), *Nerto*, *nouvello prouvençalo* (1884), *La Rèmo Jano*, *tragedi prouvençalo* (1890), and *Lou Pouèmo d'ou Rose* or *Le Poème du Rhône* (1896, 1897). The local color apparently is an essential ornament and a characteristic feature of his poetry, which, if considered without it, would lose a great deal of its charm for natives as well as foreigners. Language, inspiration, and the contents of his political works combine to give him the honor of being called “the poet of Provence.”

Mistral has been compared by some critics with Goethe and Lamartine, not entirely without reason. He has in his idyllic descriptions and narratives something of Goethe's Classical calmness and majestic or “Olympian” repose. On the other hand, he resembles Lamartine in the purity and loftiness of his religious and philosophical inspirations. But, in spite of the dialect which he uses, and which certain French writers might be inclined to

call a *patois*, he appears to me superior to the great French poet in the verbal expression and plastic shaping (*Gestaltung*) of his ideas and conceptions. I think that posterity would not hesitate to consider Mistral a greater epic and lyrical poet than Lamartine, if his peculiar talent could have permitted him to write his verses in French, in a world-language, if the very greatness and power of his peculiar talent had not forced him to remain a "provincial" poet.¹

Aubanel is called by Mr. Welter *ein provenzalischer Sänger der Schönheit*, a Provençal singer of beauty. This would indicate but one of Aubanel's characteristic qualities. He is indeed a "Provençal" singer on account of the noble and melodious language he has preferred to the French, and on account of his Southern, Provençal-national character. But his poetry, in spite of the language, is more generally human than Provençal. The local color, in his poems, is but of secondary importance; and if he had written his verses in French, he might be a great poet just the same.

Aubanel is the Provençal poet of love, of passionate love. He worships beauty, physical beauty, the beauty of the human body like a Pagan, like a Greek. But he is, at the same time, a faithful and sincere Catholic Christian. There is, therefore, in his heart, a fierce struggle, a continual conflict between his two natures, between his passion and his piety, between the Paganism of his æsthetic thinking and the strong asceticism of his Christian and Catholic moral feeling. Many of his verses, in which he praises

the nude beauty of woman, or is carried away and overpowered by the strength of his passion, appear voluptuous, shockingly realistic, immoral to a rigid, Protestant Christian. However, they are always redeemed by a certain chasteness in his sincere way of speaking, and by the ascetic revolt of his heart against his own sensual or sensualistic tendencies.

Of Aubanel's numberless fine poems that prove amply what I have just said about the character of his poetry, I will mention here only the titles of four, which seem to me real pearls of lyrical poetry, and which have been exceedingly well translated by Mr. Welter: *Lou Bal* (*Le Bal*), *La Venus d'Avignoun*, *La Venus d'Arle*, and *Lou Patimen* (*La Souffrance* or *Le Supplice*), a sonnet. They are found in a collection of lyrical poems published under the title of *Li Fiho d'Avignoun* or *Les Filles d'Avignon* (1885, 1891). The other works of Aubanel, as far as they have appeared in print, are: *La Miougrano entre-duberto* or *La Grenade entr'ouverte* (1860, 1878), *Lou Rêire-Souleu* or *L'Arrière-Soleil* (1899), and *Lou Pan dôu Pecat* or *Le Pain du Péché*, a drama in verse and in five acts (1882).

Aubanel's talent as a lyrical poet is extremely personal. It is, therefore, difficult to group him with other poets that might have the same conception of art and similar traits of personal talent. There are some critics who have compared him with Heinrich Heine and Alfred de Musset. However, there is not much truth in this comparison. Aubanel has neither the amusing, frivolous *blague* of the Parisian poet, nor the caustic wit and irony of the great German Jew. Besides, the romantic *mal du siècle* which Musset exhibits with so much elegance and grace in his writings, and Heine's Jewish *Weltschmerz* are entirely foreign to the mind and heart of the Provençal poet, who, we know, was a happy and honest *bourgeois* in his family life and in his daily pursuits. Their scepticism is unknown to his inmost nature: he is a believer. He always remains a Christian in spite of his Pagan worship of beauty. But there seems to be more real suffering, more real anguish in Aubanel's sorrowful resistance against the onslaught of passion and the sensual tendencies of his second nature than in Heine's or Musset's lamentations about the misery of human existence.

¹ It is surprising that the official *littérateurs* of "Parisian" France still continue to ignore, to omit entirely, in their books upon the history of French literature, the glorious names of Mistral and other great Frenchmen, because they have written their works in Provençal. Eugène Lintilhac, himself a *Félibre*, seems to be the first author of a history of French literature (*Précis de la littérature française*, Paris, 1890), who has ventured to treat, in such a work, also of the poetry of modern Provence. I am glad to say that two German scholars, Suchier and Birch-Hirschfeld, have followed M. Lintilhac's example, and have given an account of the literary treasures of old and modern Provence in their excellent, popular history of French literature entitled: *Geschichte der französischen Literatur von den ältesten Zeiten bis zur Gegenwart*. Leipzig und Wien: Bibliographisches Institut, 1900. 8vo., xii and 733 pp.

Aubanel is not only a great lyrical poet. He is also a dramatist of undeniable talent (*Lou Pan d'ou Pecat*, see above).

Mistral is a great epical and lyrical poet, but his art is more epical than lyrical. His so-called tragedy, *La Rèino Jano*, is a failure as a drama.

I do not know of any separate biography of Roumanille. M. Mariéton speaks of him in an article of *La Revue Félibréenne*, 1891, pp. 65 ff. Mr. Welter gives an account of Roumanille's life and works in connection with his biographies of Mistral and Aubanel.²

Nicolaus Welter is a scholar who is not afraid to examine facts and details carefully; a critic who knows how to analyze and appreciate the thoughts and feelings of foreign poets, and present them to the general reader in a clear and interesting form; and a poet who is capable to feel and think with, and like, the poets whose lives he is relating, and to render faithfully their fine verses in his own language, in verses equally fine and worthy of the original ones. His style is excellent, and it is a real pleasure to read his prose. His translations in verse are as good as those of Bertuch, which he also quotes frequently.

Mr. Welter lives outside of the political frontiers of the German Empire, in the Grand-Duchy of Luxemburg, on the limit of Germanic and Romanic populations, of Teutonic and French dialects. I do not know if he was born in that country. But, to be sure, he is a thorough German in his art and talent, in his own poems, in the language he writes so well, in his skill as a translator, in his capacity of appropriating, transforming, amalgamating, Germanizing what is foreign. He is said to be a professor at Diekirch, a small place in Luxemburg. He has written, besides the two biographies, some works that have been greatly appreciated by German critics: *Aus alten Tagen, Romanzen und Balladen aus Luxemburgs Sage und Geschichte* (1900), *Siegfried und Melusine, dramatisierte Volkssage* (1900), and *Griselinde, Drama in drei Aufzügen* (1901).

² I should be very much obliged to *Félibres* and other writers if they would kindly send me copies of their new publications treating of modern Provençal. I intend to review such books.

A. R.

6. I received from the publisher, last spring, together with some of the books mentioned above, the first part of the sixth edition of Karl Bartsch's venerable *Chrestomathie Provençale*. This part includes only the texts. The second part, which is to contain the *Glossaire* and, I suppose, also the useful *Tableau des flexions provençales*, has not yet been published.

The new edition has been prepared by Prof. Koschwitz, whose very name, as a matter of course, guarantees good and conscientious work. The changes, which the learned editor explains in his *avant-propos*, are numerous. A few texts have been left out. The others, which have remained in the *Chrestomathie*, together with the foot-notes containing the *Variantenmaterial*, have been thoroughly revised. The references to sources, manuscripts, editions, etc., placed before the beginning of every text, have been augmented and improved in accordance with the present higher standard of philological criticism and the progress that Romance philology has made since 1879 (fourth edition, the last published by Bartsch himself) and 1892 (fifth edition, a mere reproduction, it would seem, of the fourth). Some misprints have to be corrected in the promised errata of the second part. [For example, *Bénoit*, which, it is strange to say, is to be found also in the old editions].

The paper of the new edition is better, and the characters used are larger and more distinct.

I am glad to say that the changes introduced by Prof. Koschwitz have, on the whole, not altered the general plan and the familiar aspect of Bartsch's *Chrestomathie*. I also hope that the highly esteemed book, to which the Romance scholars of my generation owe so much, will render, in its new shape, good services to many new generations of students, and that it will continue to keep its ground beside, and in spite of, several rival anthologies.

A. RAMBEAU.

Massachusetts Institute of Technology.